**Report:**

# Ways of Seeing, Ways of Being: Intertextual Cinematic Discourses of Arabness

*Figure 1 Title scene*

## Identifying the text

Planet of the Arabs is a 9 minute short film by Jacqueline Salloum an Arab-American Artist from Dearborn Michigan. I first became aware of her film during the Palestinian Film Festival in London (May 2005). The film is a montage of scenes from Hollywood films or animation and footage from American TV networks in which Arabs are depicted or spoken of. Audio-visual material from the last 30 years are woven together and laced with a Heavy-Metal soundtrack. There is no uniformity in the length of scenes or how material has been presented. Some scenes contain dialogue while others appear to have been chosen based on their visual impact alone. The film is inspired by Professor Jack Shaheen's (Professor Emeritus Mass Communication at Southern Illinois University) book "Reel Bad Arabs: How Hollywood Vilifies People". In encyclopaedic fashion the book lists hundreds films from as early as the late 19th Century to 2001 in which Arabs and Muslims are depicted or deployed as characters. Many of the films from which Salloum selects scenes for "Planet of the Arabs" appear in a 'Worst list' at the back of Shaheen's book.

The film falls within the ‘Fringe’ or ‘Art house’ genre. I watched it and other short films on the Sundance Film Festival website to try and determine whether there was any thematic consistency to help define the genre[1]. Many of the short films showing during the festival challenge mainstream views and constructions of the body, sexuality, political personalities and social relationships. Indeed if seen as textual discourses of meaning many of these short films can to an extent be described as counter-hegemonic. ‘Fringe’ festivals are a celebration of independent filmmakers who are thought to pursue themes that challenge accepted subject matters, styles and techniques of cinematic representation. Despite receiving widespread acclaim “Planet of the Arabs” is not on general release and only a relatively small group of people will be aware of its existence or have watched it. It certainly does not have the public awareness enjoyed by many of the films from which it draws its material.

In order to go some way towards addressing the reflexive considerations of discourse analysis I will try and account for my own purposes in selecting this film for analysis. I am interested in looking at whether ‘Western’ media representations (of Arabs) play a role in self-definition for young Arabs living outside the Middle East. My research will take me deeper into the significance (or otherwise) of these depictions for young Arabs living in Britain. Young people who grow up as minorities are likely to have much information about their ethnicity or culture mediated by a variety of sources like parents narratives of their homelands, holidays, Music, Film and other more subtle symbolic and semiotic materials and representations. Although possibly rare, mainstream cinema or TV representation can potentially take on increased personal significance.

Watching Jacqueline Salloum’s film was something similar to having a conversation with her and the film being her *transtextual* response giving me

1 The Sundance Online film festival 2005 ran between 20/01/05 – 20/06/05. The film “Planet of the Arabs” was viewed repeatedly on the site. I was unable to download and save the film, which would have been ideal, the file was encoded to preserve distribution and copyright privileges. I have therefore included an audio tape recording of the film to accompany the transcript and screenshots.

the opportunity to appreciate the perlocutionary force of discourses of Arabness emanating from the screen.
What “Planet of the Arabs” represented to me was a reaction to being raised, amongst other things, in an American visual culture that repeatedly employs discourses of subordination and ‘otherness’ towards a type of person (an Arab) who she identified with to some extent.

**Paradigms**

When first considering how to go about analysing the film I found myself instinctively drawn to the idea of locating agency. What I was seeing were fictional characters in fictional conversations and scenarios but in the background were very real scriptwriter, authors and directors who seemed to me to represent the source or producers of the discourses of Arabness. Who was responsible for what I was seeing and why had they chosen to play on cultural stereotypes. Many of the scenes depicted simulated interpersonal communications, social performance, function and action orientation. Ultimately, by pursuing this line of thinking whether the exchange was fictional or not became almost irrelevant. Although a Discursive Psychology (DP) approach is not appropriate for this kind of material, I felt that appreciating the limitations of DP in explaining the power of discourses was an important stage in understanding Foucauldian conceptions of discursive resources and discursive economies. I am much more convinced by the potential insight and understanding of seeing discourses as part of a discursive economy(s) that offers ‘Ways of being’ and ‘Ways of seeing’ the world. Foucauldian and Critical discourse analysis seem the most appropriate levels of analysis for Film. One of the basic assumptions of Foucauldian Discourse Analysis (from now on referred to as FDA) is that the subject is a mere bearer of discourses. Film presents an ideal form of *textuality* with which to operationalise such an assumption. With this approach in mind the role of the actor is in some ways similar to that of the individual in the sense that they both consume and reproduce discourses through the deployment of discursive resources but remain somehow distant from some of the wider implications for subjectivity of those discourses. FDA is not really concerned

with understanding psychological phenomena but instead focuses on how particular versions of phenomena are constructed through language (Willig, C. 2001: 112).

**Aims of Foucauldian Discourse Analysis.**

FDA looks at the relationship between discourses and subjectivity (how people think and feel). It treats discourses as a set of statements that construct subject and object positions. It can be carried out “wherever there is meaning” (Willig, C. ibid : 108). Text is broadly defined as being “delimited tissues of meaning reproduced in any form that can be given an interpretive gloss” (Parker, I. 1992: 6). After establishing that what you are interested in analysing is actually ‘text’ it is still necessary to find that it is a discourse.

“Film is not a discrete signification as writing is. Film incorporates the separate technologies and discourses of the camera, lighting, editing, set design and sound” (Turner, G. 1999: 57) Wood and Kroger (2000) support the notion that fictional discourses found in novels, plays and films are legitimate objects of discourse analysis. Ehrat (2005) Gives us further confidence by reminding us of the etymology of *Cinematography* - literally *movement-writing*. Although posing some challenging technical problems to discourse analysts the richness of Film as text has made it an ever more popular source of data. Film is a medium where social life is both represented (to an extent) and reproduced; it is also “a genuine semiotic system” (Durmaz 1999: 104) and as such is seen by many as an important opportunity for social research.

“Planet of the Arabs” offers a number of possible opportunities, The actual footage offers us the chance to look at what discursive resources are used intertextually in order to construct an object – the Arab, Arabness or ‘Reel Arabs’ to borrow a phrase from Jack Shaheen. Salloum’s collection and deliberate selection of scenes and materials as well as her inclusion of audio material and alternative footage to undermine the discursive construct constitutes a separate discourse and gives us a chance to analyse power relations implicit in the material from the perspectives of FDA and Critical

Discourse Analysis (CDA). I will try and incorporate both these aspects of the material at once.

## Methodology

As noted earlier I was not able to provide an actual copy of the film (due to copyright restrictions) instead I have provided an audio recording (Minidisc due to its ability to record sound at high quality) and screen stills to accompany the transcription. This raises a number of important points. Much of the reason for choosing film is because of the resonance of the semiotic communication it contains. It is very difficult to recreate this in a transcription. Personally this left me with the feeling that a lot of meaning would be lost. It is clearly a problem which many researchers face, but it does not seem to have deterred them from proceeding. Researchers tend to recognise this a shortcoming however they seem simply to try and incorporate the shortcomings of the method in their write up. Many books which contain film analysis and encounter the same problem. it is not practical to distribute a copy of the film analysed with the book in order to somehow offer the reader an opportunity to verify the reliability of the analysis. During the process of transcription I was very aware of the need to describe the scenes in an ‘objective’ way. I tried to do this by minimising the number of adjectives I used and including as much factual description of the scenes as possible. This was by no means easy as sometimes the scene would actively produce an (intended) effect of some kind, like for example an Arab being physically dirty, looking menacing or dopey. I was wary that because of my own position in relation to the material the use of certain adjectives to describe the visual representations could be interpreted as bias. On further reflection I do not think that this factor will undermine my ability to analyse the text. It does however draw our attention to the explicit and implicit meanings that semiotic material transmitted through Film uncontroversial presents and the cautious we should exercise when putting those meanings into words.

I decided that the best way to transcribe this kind of material was to turn it

into a script. To do this I consulted scripts adapted for TV/Film and became familiar with some of the technical terminology of scriptwriting and screenplay that aim to produce a particular effect. These have been noted at the top of the transcription and I hope will significantly help the process of imagining the text in motion. Other examples of discourse analysis of Film I have encountered are summaries of a scene or film and limited commentary about the way that characters are positioned or the manner in which they speak, mood and so on. This is quite understandable, if one were to attempt to transcribe a whole film in the absence of an available script then discourse analysis would be prohibitively time consuming. In my case I was lucky enough that the entire film was 9 minutes long, which is comparable to the length of a single scene in a full-length film.

I was not able to obtain any information from the director about the material that she used and so I had to try and establish where excerpt she had selected came from. Wherever possible this information has been provided, however there are some excerpts that are so short or that do not contain any identifiable characters to the extent that they are simply labelled (unknown film or material). Each scene or shot from a film has been given a excerpt number. In total there are approximately 65 excerpts. To save time I used an orthographic method of transcription with a few exceptions where a phonological rendering was necessary.

I found Parker's (1992) outline of the stages of analysis provided the clearest guide to undertaking this type of analysis and have more or less tried to stick to the step by step process he refers to. Some aspects of this step by step process have already been addressed above (A discourse is realised in text) and will not be repeated in the analysis. Word limits are often used to explain away the realtive superficiality of analysis and although I would prefer to aviod such an explanation I did feel that my ability to elaborate sufficiently was restricted. I do think that this short reportis a good way to begin a wider analysis of cinematic discourses of Arabness and their effect on young Arabs living in Europe and North America.

## Analysis

### A discourse is about objects

How do the excerpts selected by Salloum characterise Arabs? How are claims about their nature warranted and reinforced? What are the Ways of being offered by the discourse?

From an FDA perspective we can look at Salloums film as providing us with inter or trans-textual instances of discursive construction of Arabs and Muslims in American TV and Cinema. It is important to qualify this by recognising that the constructions we are presented with, although intertextual, are not the totality of possible constructions in American TV and Cinema of Arabness. Our understanding of the object constructed by the Hollywood discourse of Arabness is to an extent limited by the selection of excerpts by Salloum. There are contradictory constructions, I will try and deal with these later. It is possible to draw on our general knowledge and experience of Hollywood cinema to inform the representation of the discourse. It may be useful to consider many of Salloum's selections as representing 'extreme formulations'.

### Object position 1 – Relations between Arabs and 'Others' are Perverse.

The Films from which excerpts were chosen offer specific relationships between Arabs and others, often Americans. Almost none of these relationships is a normal one like Friend, Neighbour, Colleague, Tourist. Arab's relationships with others are based on fear and violence. Arabs, according to these depictions, hijack your plane (Excerpt 4), blow up buildings or other people (Excerpt 38, 52), Invade your country (Excerpt 15), conspire and plot (Excerpt 57 and 53) kill - intentionally or otherwise (Excerpts 13, 14, 18) falsely Imprison (Excerpt 20) and starve you (Excerpt 58). As a result Arabs are to be feared "I don't know about you but these guys make me nervous" (Excerpt 23) or " Get down! (.) there are Arabs out there" (Excerpt 49). In fact the term Arab seems to have little or no meaning

outside these relationships, it is attached only to a certain forms of oppositional interaction.

**Object position 2 - Arabs are Violent:**

Throughout the film the scenes offer images of Arabs engaged in acts of violence. There are very few instances where characters depicted as Arabs are shown in normal conversation. Mostly where dialogue is involved it is in the context of some act of violence. Alternatively they are simply shown perpetrating acts of violence. Arabs or a description of them often appear in films which are not related to the Middle Eastern or Arabic themes. Theses seemingly unnecessary references and appearances reinforce the association with violence. Violence seems to be one of the principal ways of being offered by these films. Salloum relies quite heavily on a particular film "The Delta Force" (1988) to draws on images of (Arab) Plane Hijackers, however there are plenty of other instances where Arabs are shown being violent that appear outside that specific context. Examples of this association with violence are so numerous (even in such a short film) that to list them all here would take too long (excerpts 38 – 44 demonstrate this point well), instead I will give some examples.

**Excerpt 10 - MIX TO. INT. SFX. Dark room.**
**The Delta Force (1986) Golan-Globus Films**
Starring: Lee Harvey, Chuck Norris
*[Bearded Arab terrorist/ captor, Middle Eastern complexion, wearing white and red chequered Keffiyah. Automatic weapon slung over his shoulder. Two American captives in the room.]*

Terrorist: It is your government we fight not you (.) its your White House (.) one day I will go there (.) I will drive a truck and '*Trakh'* it will blow (smiles)

*((*'Trakh' *is a characteristically Middle Eastern expressive sound used to describe the force of a crash or collision))*

**Excerpt 12 - MIX TO. EXT. SFX. (Electric Guitar). (Unknown Film)**
*((Arab, bearded, wearing a black turban and robe is shown stabbing a soldier of white complexion (nationality unclear) with two knives in his shoulders. The scene is repeated twice.))*

**Excerpt 13 - MIX TO. INT. Bar**
**Bright Lights, Big City. FOX (1988)** Starring: Michael J Fox and Kiefer Sutherland.

*((Michael J. Fox stars as a New York magazine editor whose life is slowly disintegrating, "Downside" yuppie drama, based on Jay McInerney's novel, also stars Kiefer Sutherland.[2] Scene chosen is at a Bar with two female characters.))*

Female Character: Aren't you Amanda Whites boyfriend?
Michael J Fox: Husband (.) yeah I was
Kiefer Sutherland: Didn't you hear? She was in Paris showing the fall collection got caught up in some terrorist crossfire Palestinians (.) French Police.

**Object position 3 - Arabs are anti-Semitic and anti-Christian:**

**Excerpt 34 - MIX TO. INT. Passenger Plane**
**The Delta Force (1986) Golan-Globus Films**
Starring: Lee Marvin, Chuck Norris
*((In the scene selected the air hostess from the hijacked airliner addresses one of the Hijackers))*

Hostess: You claim you belong to a revolutionary organisation
Hijacker 1: That is correct (.) we are freedom fighters (.) we are fighting for our brothers.
Hostess: Then you don't want to be associated with Nazis who killed six million Jews
Hijacker 2: *(Grabs hostess by her shirt and points automatic weapon at her face)* Not enough lady (.) not enough (.) the Jews stole Palesteen (sic)
Hostage: Leave her alone (.) without that gun you wouldn't be shit.
Hijacker 2: Shut up you American Imperialist (kicks him)

*Figure 2Scene from Delta Force 1988 (excerpt 34)*

**Excerpt 35 - MIX TO. INT. Dining room**
*((British colonial official sits at a set dining table and addresses someone out*

2 Information about the film was found at: http://turnerclassic.moviesunlimited.com/browse_subcode.asp?sRow=1&sCat=Michael+J.+Fox&Section=CO accessed on 08/06/05.

*of the camera's view.))*

Colonial Official: The Arabs are fanatically about the issue of Jewish immigration

**Excerpt 36 - MIX TO. INT. Courtroom**
**Law and Order Epiosde Season 13 Episode E3304 "American Jihad 10/10/02 NBC**
*Greg Landen aka Mousah Salim (played by guest star Will Horneff) sits in the dock wearing white Thawb and embroidered headdress, heavily bearded (presents as a Muslim convert), addresses an officer sitting in the court.*

Defendant: Are you Jewish? *((to officer in the witness stand))*
OOV Prosecutor: Objection your honour
Defendant: As a Jew isn't it your mission in life to destroy the lives of Muslims
OOV Prosecutor: Objection *((Camera turns to show a bewildered officer in the witness stand))*
Defendant: You hate Muslims don't you?
OOV Prosecutor: Side-bar your Honour

**Excerpt 37 - MIX TO. INT. (Unknown Film)**
*((Little girl (white complexion, brown hair blue/green eyes) lies across her mothers lap, she appears with her chest exposed and her mother sits in a nightgown, suggesting that they have just escaped from something.))*

Girl: They don't like Jews do they mama?
Mother: No sweetie they don't like Jews.

**Excerpt 58 - MIX TO. INT. Dungeon**
**Bulletproof (1988) Cinetel**
Starring: Darlanne Fluegel, Henry Silva, Gary Busey .
*((Priest confronts Colonel Kartiff on behalf of hostages ))*

Priest: Please colonel these people are sick and hungry, in the name of God have mercy.
Kartif: Your God (.) not mine. (*Strikes priest)*

The function of these statements is to demonstrate the difference between the religious values of Arabs (read Muslim) and those of people familiar to an American (or Western) setting. There is an assumption that all Arabs are Muslims and an otherness is ascribed to Islam with reference to both Christianity and Judaism. Statements like "Your God not mine" (excerpt 58) Are interesting because they imply a rejection of the God of Christianity by an Arab figure (who is presumably a Muslim). Theologically Islam is pluralist in its acceptance of other monotheistic religions and sees Christianity and Judaism as its predecessors. Judaism and Christianity are more exclusive of

each other and in particular Islam. Excerpt 58 reverses the violence of rejection to make it appear that it is Islam/ Muslims/ Arabs who are the perpetrators of religious intolerance. The theme that Muslims are somehow different from their Jewish and Christian counterparts is partly a result of post-1945 Jewish-Christian reconciliation and the construction (coining) of phrases like “Judeo-Christian tradition” which conveniently overlook centuries of enmity and imply a considerable history of mutual appreciation with the word “tradition”. The idea that Jews, Christians and Muslims (read Arabs) do not share the same God can be seen again in Excerpt 56

**Excerpt 56 - MIX TO. INT.**
**Bulletproof (1988) Cinetel**
Starring: Darlanne Fluegel, Henry Silva, Gary Busey .
*((Captain Devon Shepard (Darlanne Fluegel) confronts Colonel Adar Kartiff (Henry Silva)))*

| | |
|---|---|
| Colonel Kartif: | In my country Women |
| Captain Shepard: | In your country you treat women like Camels and send young boys to their death in the name of your excuse for a God. |

Excerpt 56 serves to demonstrates that the difference or otherness is emphasised not only in a religious sense but that the contrast stretches to other areas of societal and moral organisation.

**<u>A discourse is a coherent system of meanings</u>**
**What recurrently used terms / metaphors/ figures of speech are parts of the discourse?**
**What discursive resources can be identified?**

**Excerpt 62 MIX TO . INT. Diner**
**Deterrence (1999)**
Starring Kevin Polack and Sean Astin (see Appendix for detailed description of the plot)

Foster: Mr President if you drop that bomb you'll have my support and the support of every American (.) Hey sir the other day me and my buddy Ace were talking and he got all outta shape cos I said the word Fags, he said you don’t know who’s listening (..) so he tells me the next time you see a Homosexual you call him a 'Watermelon' (.) I said gees Ace God damn it thats ingenious (.) So I says to him what do you call Blacks (.) he says Texans (..) How about Spiks (.) Spanish folk (.) he says 'Truckers' (.) So finally I asks him – so what do you call one of them Ay'rabs - well he looks at me and says "Hell Ralph you just call them Sand

Niggers" (.) cos nobody give a shit about no dirty ass Sand Nigger (..) and as for their nukes well they're so stone-age backward they've probably never seen a button let alone know how to push one.

**Excerpt 25 - MIX TO. EXT. Tent dinning area.**
**Hellbound (1995) Globus-Golan**
*((Sergeant Frank Shatter (Norris) an LA cop is summond to Israel to help solve the murder of a Rabbi. In the scene selected Shatter confronts some Arabs to deliver a message (From another character). Shatter directs his speech to a character at the head of the table, this character has a mullet and moustache, wears a black suit and looks up to Norris as he stands over him))*

Shatter: Mr *((inaudible))* said for me to tell you (.) Camel Jockeys if you fuck with him he'll cut your balls off and stick them up your ass

*((Shatter reaches for the table and takes some food with his fingers and tastes it))*

Shatter: *((Spits the food out of his mouth and flicks what remains on his hands onto the floor))* You people eat this shit?

*((Shatter rinses his fingers in someone's glass. Further down the table someone attempts to stand up in response but is restrained by the person next to him. ))*

Arab at head of table: You are a dead man
Shatter: I'm not afraid of dying (.) are you?
Arab at head of table (POV): No (.) Allah protects us
Shatter: Well (.) then this shouldn't hurt

*((Shatter grabs the Arab at the head of the table by the hair and slams his head into the table.))*

Film involves two systems of meaning, one verbal and the other semiotic. These can be interpreted as providing two coherent systems of meaning. There is a vocabulary that constitutes the discursive construction of Arabness in the scenes selected by Salloum. They are part of a wider set of terms and epithets applied to Arabs in cinema. Jack Shaheen (2001) identified nearly 200 of these descriptions. Some appear in the excerpts Salloum has chosen. Some are more general like "mutherfuckers" (Excerpt 60) while others are specifically aim to apply only to Arabs like "Sand Niggers" (Excerpt 62) "Camel Jockeys" or "Mad dog" (Excerpt 26). The language of hijacking, kidnap, terrorism, freedom fighters (Excerpt 34), hostages, sieges, plots, militancy, fundamentalism, invasions (Excerpt 16) forms part of the

repertoire of terms associated with Arabs in Film.

There is a high degree of visual consistency in the way that Arabs are portrayed.
Arabs are invariably depicted as having thick unkempt beards or big bushy moustaches. They are often shown to be unclean or dirty and wearing black from head to toe. Part of the Arab look is the wearing of the chequered headdress *Kuffiyeh'* which comes in black and white or red and white. The wearing or carrying of weapons, almost as an accessory, seems a necessary component of the aesthetic just as important as the moustache, beard or *Kuffiyeh'*. These depictions can be seen in cartoons as well as film.

**Excerpt 21 - MIX TO. Cartoon**
*((Half naked man with elaborate moustache and turban is shown swinging a large curved sword which hits 'Daffy Duck' square in the head splitting his hat in two as the duck looks on helplessly))*

**Excerpt 26 - MIX TO. Cartoon/ Animation**
**(Unknown footage)**
*((Screen shows depiction of Arab wearing Thawb, Haata and E'gaal, and sporting a elaborate goatee. After looking through some binoculars (glass bottles) character starts to barks like a dog and point into the distance as if giving instructions. Screen reads "Ali Baba – The Mad Dog of the Desert" ABC logo visible in bottom right of the screen.*
*Scene then shows Ali Baba raising his sword to strike a Piglet like character.))*

*Figure 3 Unknown animation film (Excerpt 26)*

**Excerpt 28 - MIX TO. Cartoon/ Animation**
**(Unknown footage)**
*((Bugs Bunny backs off as an overweight character with elaborate facial hair and turban paces towards him with large curved sword raised.))*

**A discourse contains subjects**

Parker describes what is meant by subjects as " The discourse hailing us, shouting 'hey you there' and making us listen as a certain type of person"

(Parker, I. 1992: 9). In this case there are two sets of subjects, one is as a consumer of the mainstream Hollywood discourse of Arabness while the other is the consumer of Salloum's discourse which is woven into the film. Planet of the Arabs aims to show Hollywood at its worst and point the finger at it as a cultural institution causing creating feelings of victimisation. The title of the film "Planet of the Arabs" and Excerpts 27, 32, and 64 provide us with the basis for this subject position of victimisation. The title itself is derived from the "Planet of The Apes" a well know TV series and film. The replacement of the word Apes with Arabs suggests some kind of comparison between the two, that the alien-ness or other worldliness of the Apes is somehow similar in some sense to that of the Arabs (according to how the dominant discourse depicts them). The comparison functions to dehumanise 'Arabs' which is likely to lead to a subject position of victimisation. (Excerpt 27) reinforces this subject position by screaming "LEAVE ME A'LONE". (Excerpt 32) introduces the idea that Arabs and anyone who buys into the stereotype are victims of the "tube" or TV. (Excerpt 64) gives the victims and those effected by a distorted image of Arabs the solution – "Turn off your television sets"

The subject positions offered by the Hollywood dominant discourse on Arabs and Muslims (which is a major theme of Planet of the Arabs) feeds off the binary relationships identified earlier. As the Arab is offered an object position of Hijacker so the subject positions are offered in opposition: fundamentalist vs libertarian, destroyers of life vs preservers of life, hijacker vs victim, abnormal vs normal (Excerpt 52), ugly vs beautiful and so on. In effect the subject position offered to non-Arab audiences is oppositional to the object position of Arabness.

**A discourse relates to other discourses**

**Excerpt 11 - MIX TO. INT. POV. Underground bunker/ hide out. True Lies (1994) TCF Films.**
Starring Arnold Schwartzenegger, Jamie Lee Curtis, Art Malik
*((Art Malik playing character Aziz of leader of "Jihad" addresses a camera recording a message to the outside world. Other terrorists/ mercenaries appear in the background wearing Kuffiyeh's. Everyone is armed and bombs and missiles are visible in the foreground.))*

*Aziz:* *You have killed our women and children (.) bombed our cities*

*from afar like cowards and you dare to call us terrorists!*

*Figure 4 Scene from True Lies (1998)*

Planet of the Arabs offers an insight into contrasting ways of speaking about the object. Surprisingly it is one of the most damaging films (True Lies, 1994) which does this.

I am unsure if it really enough to constitute a contrasting way of speaking about the object. However it offers us a rare piece of dialogue in which the labels and epithets of the dominant discourse are challenged. As Parker (1992: 9) notes “Discourses embed, entail and presuppose other discourses to the extent that the contradictions with a discourse open up questions about what other discourses are at work”. If we are to try and make a value judgement about whether this does constitute a different way of speaking about the object as it has been constructed so far, it seems that does not. The fact that the challenge to the accepted object and subject positions that the statement entails comes from an “Arab” (In the film Aziz is meant to be the leader of a Palestinian group) undermines its validity as a challenge to the dominant subject and object positions. At the very best this can be described as an implicit reflection

**A discourse is historically located**

The particular construction that emerges from the scenes that Salloum has selected are contemporary in the sense that stereotypes of Arabs in ‘Western’ cinema up until the 60’s were dominated by stories of Sheikhs and

their Harems, Desert encampments, Mummys and curses, Artefacts and Treasure and the experiences of military officers and colonial officials of subject peoples of Empire(s). Some of that survives to the present day, however the characters that constitute the contemporary cinematic discourse on Arabness are slightly different, they tell a different story of a people out to undermine an American or Western way of life and who threaten its existence.

*Figure 5 Scene from Rules of Engagement (excerpt 15)*

This clearly reflects on historical events in the late 20th century like the Oil Crisis in 1974, plane hijackings of the late 60's and throughout the 70's, The Iranian Revolution in 1979, Operation Eagle Claw: The failed rescue of American hostages from the American Embassy in Tehran in 1980, the ever-present Palestine-Israel conflict, The Munich Olympics 1977, American evacuation of troops from Beirut after bomb attacks on The US Embassy and Marine Barracks in 1983, The 1991 Persian Gulf War, the targeting of the NY World Trade Centre in 1993, The bombing of American Embassies in Nairobi and Tanzania in August 1998, The bombing of the USS Cole in Aden (Yemen) 2000, the Events of September 11th 2001 and the recent wars in Afghanistan and Iraq.

Clearly this corresponds closely to Edward Said’s articulation of contemporary Orienatlism. Said argues that Orientalism can be found in current ‘Western’ depictions of "Arab" cultures. The depictions of “the Arab” as prototypical are central to all manifestations of Orientalism whether early, contemporary,

latent or manifest. These notions are the foundations of ideologies, representations and policies developed by the Occident. Said writes: "The hold these instruments have on the mind is increased by the institutions built around them. For every Orientalist, quite literally, there is a support system of staggering power, considering the ephemerality of the myths that Orientalism propagates. The system now culminates into the very institutions of the state. To write about the Arab Oriental world, therefore, is to write with the authority of a nation, and not with the affirmation of a strident ideology but with the unquestioning certainty of absolute truth backed by absolute force." (Said, E 1979: 138). Said has been criticised by some for his 1979 formulation of Orientalism by those who believe that in trying to deconstruct the Orient he constructed a reified Occident.

**A discourse supports (or is linked to) institutions**
**A discourse reproduces power relationships**
**A discourse has ideological effects**

Parker (1992) suggests three auxiliary stages of analysis that correspond to the subtitles above. Parker suggests that researchers try and identify institutions which are reinforced when this or that discourse is used and those that are attacked and subverted. Simlarly when looking at power relationships the aim is to identify which categories of person gain and loose from the employment of the discourse and who would want to promote or dissolve the discourse. Finally researchers are advised to show how the discourse allows dominant groups to tell their narratives about the past in order to justify the present and prevent those who are subjugated by discourses from making history. This presents the most difficult stage of the analysis for me as it involves making political statements.

Hollywood is clearly the institution that benefits from the reproduction and continued consumption of its discourse of Arabness. The 'Reel Arabs' which authors, scriptwriters and directors are so fond are convenient, can be worked into a variety storylines and provide a reliable and easily identifiable enemy for many audiences. Arabs have been typecast in American cinema, much in the same way as Italians are associated with the Mafia and African-

Americans with gangs and Ghettos. Even if we accept that Arabs are having their time as the Other in American cinema it does not mean that the matter is free from political consequences or motives. Communism once provided the readily available nemesis for American filmmakers. The roles and depictions of Russians, Soviets or Communists in American cinema during the Cold-War changed along with political developments; when there was détente it was reflected in film. Arguably Middle Eastern politics has become part of everyday life in America. The challenges that it poses occupy the United States as intensely as the Cold War with the Soviet Union; the ubiquity of 'Reel Arabs' is the best evidence for this. September the 11th does not seem to be the turning point for this trend. The otherness of Arabs and what they represent has been an underlying theme for some time, it seems that whereas it once lived in the shadow of other more pressing American socio-political and cultural concerns, it has now taken primacy. It is interesting to observe that many of the films that depict Arabs most negatively are produced for the American market by an Israeli company Globus-Golan.

The film industry is the primary beneficiary of the discourse of Arabness in cinema, but there are others who benefit from it too. The depictions of Arabness in American cinema reflect the way that America, as a reified cultural entity, sees ‘others’.

Arabs and in particular those who live in the 'West' are arguably the main loosers in the continuation of the cinematic discourse of Arabness. If the depictions emanating from the discourse are embedded in 'Western' popular culture then it is they (Arabs living in the West) who are most likely to be confronted by it. The lack of positive Black role models in Film has been an issue for some time, similarly the lack of positive Arab role models in Film will have its time as a political lobbying issue, and for good reason. The work of Jacqueline Salloum and Prof' Jack Shaheen are good indicators of the potential significance that representations of racial or cultural groups has on those who live as minorities in Europe and North America and are able to articulate what it does to them in creative ways.

**APPENDIX 1: Transcript of Film**

Name: Planet of the Arabs
Director/ Producer: Jacqueline Salloum
Music: Eric Hill
Description: 2005/USA/ Colour/ 10 min/ Trailer-esque montage

Technical Abbreviations

| | |
|---|---|
| MIX TO | The outgoing shot dissolves into the incoming shot |
| VO | Voice Over (Background Music or Speaker is not in the shot) |
| OOV | Out of View (The speaker is not in the shot) |
| POV | The camera sees what the character sees |
| SFX | Sound Effects |
| Special FX | Special Effects |
| BEAT | Short Pause |
| DIST | Distorted |
| INT | Interior |
| EXT | Exterior |
| SOTTO | Whispered |

Arabic Words

| | |
|---|---|
| Thawb | White (usually) cotton gown worn in the Middle East by men. |
| Kuffiyeh | Black and White (Countryside) or Red and White (Desert) head-dress/ scarf, often seen as a symbol of Palestinian struggle but widely worn throughout Western Asia. |
| Haata | *White cloth worn over head* |
| E'gaal | Tightly woven black cloth (circular) worn to secure Haata. |

**Start:**

**Excerpt 1. Title Shot**
*((Face of an Arab wearing black headscarf/ turban, one eye visible looking menacingly ahead. Centre of shot title in large bold letters 'Planet of the Arabs'.))*

**Excerpt 2. SFX. (Electric Guitar) MIX TO. INT. Passenger Plane. The Delta Force (1986) Golan-Globus Films**
Starring: Lee Marvin & Chuck Norris
*((4-6 Men, armed with automatic weapons and black hoods march down the central aisle))*

**Excerpt 3. MIX TO. SFX (Electric Guitar)**
*((Logos of high profile Hollywood studio's 20th Century Fox, Tristar, MGM are mixed in and out of the shot Screen reads: Presents ))*

**Excerpt 4. SFX. (Electric Guitar) MIX TO. INT. Passenger Plane. The Delta Force (1986) Golan-Globus Films Starring: Lee Harvey, Chuck Norris**

*((Dark skinned man, moustache, white suit, red shirt, stands up.))*

Hijacker 1: This is a Hijack

**Excerpt 5. MIX TO. EXT. Desert (Unknown Film)**
*((Man dressed from head to toe in black riding a horse galloping towards an (presumably) American, chest exposed, appear sun beaten and dehydrated. Arab leans horse to address him, dialogue is not included.))*

**Excerpt 6. MIX TO. Special FX. SFX (Unknown Film)**
*((Arab from title scene. Film title appears on screen 'Planet of the Arabs'))*

**Excerpt 7. MIX TO. SFX. Courtroom scene.**
**Rules of Engagement (2000) PAR films.**
Starring: Tommy Lee Jones (TLJ), Samuel L Jackson (SLJ).
*((TLJ wearing military uniform, decorations visible. Aged Middle Eastern witness wearing a suit sits in the dock.))*

TLJ: Dr Omar, does it say what Gods command is?
Dr Omar: To kill Amiricans

**Excerpt 8. MIX TO. SFX. (Unknown Film)**
*((Middle Eastern/ Muslim Women (or possibly a man in diguise) fully veiled in black, only eyes visible, looks threatening.))*

**Excerpt 9. MIX TO. POV. SFX. (Unknown Film)**
*((Crowd of angry Arabs chanting and waving arms, protesting. Wearing local dress and Palestinian style scarf's (Kuffiyah). Children shown in crowd also chanting (inaudible) and waving arms, protesting.))*

***Excerpt* 10. MIX TO. INT. SFX. Dark room.**
**The Delta Force (1986) Golan-Globus Films**
Starring: Lee Harvey, Chuck Norris
*((Bearded Arab terrorist/ captor, Middle Eastern complexion, wearing white and red chequered Keffiyah. Automatic weapon slung over his shoulder. Two American captives in the room.))*

Terrorist: It is your government we fight not you (.) its your White House (.) one day I will go there (.) I will drive a truck and ***'Trakh'*** it will blow (smiles)

*('Trakh' is a characteristically Middle Eastern expressive sound used to describe the force of a crash or collision)*

**Excerpt 11. MIX TO. INT. POV. Underground bunker/ weapons dump/ hide out.**
**True Lies (1994) TCF Films.**
Starring Arnold Schwartzenegger, Jamie Lee Curtis, Art Malik
*((Art Malik playing character of insurgent/ terrorist leader addresses a camera recording a message to Americans. Other terrorists/ mercenaries appear in the background wearing Keffiya's. Everyone is armed.))*

Art Malik: You have killed our women and children, bombed our cities from afar like cowards and you dare to call us terrorists!

**Excerpt 12. MIX TO. EXT. SFX. (Electric Guitar). (Unknown Film)**
*Arab, bearded, wearing a black turban and robe is shown stabbing a soldier of white complexion (nationality unclear) with two knives in his shoulders. The scene is repeated twice.*

**Excerpt 13. MIX TO. INT. Bar**
**Bright Lights, Big City. FOX (1988)**
Starring: Michael J Fox and Kiefer Sutherland.
*((Michael J. Fox stars as a New York magazine editor whose life is slowly disintegrating, "Downside" yuppie drama, based on Jay McInerney's novel, also stars Kiefer Sutherland.[3] Scene chosen is at a Bar with two female characters.))*

Female Character: Aren't you Amanda Whites Boyfriend
Michael J Fox: Husband actually(.) I was
Kiefer Sutherland: Didn't you hear? She was in Paris showing the fall collection got caught up in some terrorist crossfire Palestinians French Police.

**Excerpt 14. MIX TO. EXT. Car park**
**Back to the Future (1985) UNI**
Starring: Michael J. Fox and Christopher Lloyd.
((*Scene is in the Car park, Marty is carrying a camera on his shoulder filming Doc'. A blue VW Caravan screeches round the corner and into the Car park. As the Caravan hurtles towards them a Man (a Libyan) of dark complexion emerges out of the top of the vehicle and fires an automatic weapon hitting Doc' in several places.))*

(Christopher Lloyd) Doc': Oh my God they found me, Run for it Marty, Run!
(Michael J Fox): Marty: Who!? Who!?
(Christopher Lloyd) Doc': Who do you think! The Libyan
(Michael J Fox): Marty: Holy Shit!

**Excerpt 15. MIX TO. EXT. San' a Yemen outside US Embassy.**
**Rules of Engagement. (2000) Paramount Pictures.**
Starring: Samuel L Jackson and Tommy Lee Jones.
*((Scene shows back of man's head, a Black and White Keffiya' is wrapped around his head like a 'Bandana' and is pointing a gun at a building (US Embassy) with a large American Flag flying on the rooftop. Shot moves to the rooftop where Colonel Childers (Samuel L Jackson) is frantically hoisting down the flag with the gunfire in the background.))*

VO: That's exactly the way it was (.) That's exactly the way it was

**Excerpt 16. MIX TO. EXT. SOTTO. Location unclear**

3 http://turnerclassic.moviesunlimited.com/browse_subcode.asp?sRow=1&sCat=Michael+J.+Fox&Section=CO

**True Lies (1998) TCF**
Starring: Arnold Schwartzenegger and Jamie Lee Kurtis and Art Malik
*((Helen Tasker whispering to Harry Tasker. Shot moves to show POV Armed men wearing Keffiya's (Black and Red) presumably Arabs and/or Muslims.*))

Helen Tasker (JLC): There's no borders no customs (.) There invading the US (.) there's nothing to stop them.

**Excerpt 17. MIX TO. EXT. SFX (Elecric Guitar) Desert. Guerilla Camp American Ninja (1991)**
Starring: Michael Dudikoff
*((Scene focuses on face of Michael Dudikoff (wearing khaki desert uniform). He looks with some apprehension and in-comprension into the foreground, shot goes to explosion with a body of man wearing Arab head-dress and Thawb.))*

**Excerpt 18. MIX TO. EXT. SFX (Elecric Guitar). POV.**
**Rules of Engagement. (2000) Paramount Pictures.**
Starring: Samuel L Jackson and Tommy Lee Jones.
*((POV shot shows camera surrounded by a crowd of angry Arabs,wearing black and red keffiya's, shaking their fists at the camera. The following scene shows Hodges (TLJ) being josstled around by the crowd. He is wearing civilian clothes. The camera pans round POV to show hysterical and angry angry Arabs.))*

OOV Man's voice (same kill you film): Don't go into the Arab section, you might run into the Grand Mufti's gangsters and they'll son (.) They'll slit your throat.

**Excerpt 19. MIX TO. EXT. OOV continues (Unknown Film)**
*((Heavily bearded man, wearing a white suit, shown with raised dagger in stabbing motion.))*

**Excerpt 20. MIX TO. INT. Airport Passport control desk in unspecified Arab country (Unknown Film)**
*((Scene shows American citizen at the passport desk, Arab soldiers either side of him, wearing moustache's, soviet style olive green military uniforms and characteristic Berret. They are holding the American by the Arms, The American is clean shaven, wearing a light blue shirt and has a blue Jumper slung over either shoulder in classic 'college boy' style, he is directing himself towards the man behind a counter. The shot also shows an (presumably) American woman and her child in the left hand corner of the screen who can clearly be seen watching what's going on with fear and trepidation.))*

American Citizen: Don't you understand (.) I'm an American citizen

*((Scene is repeated with audio.))*

**Excerpt 21. MIX TO. Cartoon**
*((Half naked man with elaborate moustache and turban (looking like a genie from a lamp) is shown swinging a large curved sword which hits 'Daffy Duck'*

*square in the head splitting his hat in two as the duck looks on helplessly.))*

**Excerpt 22. MIX. INT. Studio/ Stage**
**Seasame Street with Kenny Rogers**
*((Three blue and green puppet walk in wearing Hatta and E'gaal, all three have moustaches. The first (Arab) puppet directs his speech at Kenny Rogers as he walks through the door.))*

First Arab Muppet: Before we start drilling (.) where shall we park our Camels?

[*Followed by canned laughter*].

**Excerpt 23. MIX TO. EXT. Pick-up truck. SFX.**
*((Two Americans sit on the outside of a moving pick-up truck. They are accompanied by an Arab sitting in the back left hand corner of the pick-up. He is wearing a beige robe and black and white Keffiya' he is fully bearded, carrying an automatic weapon and looks out into the distance while he smokes. Doppy and dirty looking Arab wearing a black and white Keffiya looks over his shoulder at the Americans through a window in the cabin. He is singing along to Lorretta Lynn " You're looking at Country"))*

Arab in the cabin: American Cowboy?! *((smiling - nodds and looks at both of them))* If you're looking at me you're looking at country.

American soldier 1: *((looks at Arab in Cabin then turns to Arab outside smoking – turns to his compatriot))* I don't know about you but these guys make me nervous

**Excerpt 24. MIX TO. INT. Arabesque Salon**
**(Unknown Film)**
*((Overweight man, moustache, wearing a white Thawb sits in a chair laughing.))*

**Excerpt 25 - MIX TO. EXT. Tent dinning area.**
**Hellbound (1995) Globus-Golan**
*((Sergeant Frank Shatter (Norris) an LA cop is summond to Israel to help solve the murder of a Rabbi. In the scene selected Shatter confronts some Arabs to deliver a message (From another character). Shatter directs his speech to a character at the head of the table, this character has a mullet and moustache, wears a black suit and looks up to Norris as he stands over him))*

Shatter: Mr *((inaudible))* said for me to tell you (.) Camel Jockeys if you fuck with him he'll cut your balls off and stick them up your ass

*((Shatter reaches for the table and takes some food with his fingers and tastes it))*

Shatter: *((Spits the food out of his mouth and flicks what remains on his hands onto the floor))* You people eat this shit?

*((Shatter rinses his fingers in someone's glass. Further down the table someone attempts to stand up in response but is restrained by the person next to him. ))*

Arab at head of table: You are a dead man
Shatter: I'm not afraid of dying (.) are you?
Arab at head of table (POV): No (.) Allah protects us
Shatter: Well (.) then this shouldn't hurt

*((Shatter grabs the Arab at the head of the table by the hair and slams his head into the table.))*

**Excerpt 26. MIX TO. Cartoon/ Animation**
**(Unknown footage)**
*((Screen shows depiction of Arab wearing Thawb, haata and E'gaal, and sporting a elaborate goatie. After looking through some binoculars ( glass bottles) character starts to barks like a dog and point into the distance as if giving instructions. Screen reads "Ali Baba – Mad Dog of the Desert" ABC logo visible in bottom level of the screen.*
*Scene then shows Ali Baba raising his sword to strike a Pig like character and a dear of some kind.))*

**Excerpt 27. OOV. SFX**
SFX (electric Guitar ) that has been playing intermittently throughout the film so far now includes the following line which is screamed.

OOV SFX: LEAVE ME ALONE

**Excerpt 28. MIX TO. Cartoon/ Animation**
**(Unknown footage)**
*((Bugs Bunny backs off as an overweight character with elaborate facial hair, turban and large curved raised sword paces towards him.))*

**Excerpt 29. MIX TO. EXT. Desert**
**Jewel of the Nile. (1985)**
Starring Danny Devito, Kathleen Turner, Michael Douglas and Spiros Focas
*((Scene selected shows Danny Devito's charcter exhaustedly running through the dunes, he stumbles and falls backwards. As he hits the ground it moves and a band of cloaked and bearded Arabs literally emerge from the sand to Devito's shock. They jostle him and he is outnumbered.))*

**Excerpt 30. MIX TO. EXT. Desert fortification (Unknown Film)**
*((Arab wearing a black and white Keffiya frantically waves as scores of armed and bearded arabs jump over the fortification wall.))*

**Excerpt 31. MIX TO. EXT. Top of stage construction**
**Jewel of the Nile. (1985)**
Starring Danny Devito, Kathleen Turner, Michael Douglas and Spiros Focas
*((Kathleen turner helplessly scrambles backwards on all fours as Sheikh Omar (Focas ) stand over her menacingly with arms stretched out. Sheikh Omar*

*wears what looks like an Asian Shalvar Kameez and white Turban. Just as it looks like he is about to capture Turners Character, Sheikh Omar turns and looks in amazement as Michael Douglas appears from nowhere hanging from a chain fixture and kicks him off the construction platform where he falls into the flames below.))*

**Excerpt 32. MIX TO. INT. TV studio set up for Christian program (Unknown film)**
*((Scene seems to be from some kind of evangelical channel/ TV show, stained glass window in the background with cross motif. Preacher paces up and around the crowd gesticulating passionately as he addresses a seated audience.))*

*Preacher:* *Your beginning to believe the illusions they're spinning (.) You are beginning to think that the tube is reality (.) You are loosing touch with realtity. Your own lives are becoming unreal (.)You do everything the tube tells you to do (.) you dress like a tube (.) eat like a tube (.) you raise your children like a tube (.) this is mass madness (.) you maniacs.*

**Excerpt 33. MIX TO. INT. Bunker**
**The Delta Force (1986) Golan-Globus Films**
Starring: Lee Marvin, Chuck Norris
*((Col. Nick Alexander (Lee Marvin) sits in front of a TV screen, Gen Woodridge(Robert Vaughn) on the screen addresses him))*

Gen. Woodrige: The President wants you to go to Israel
Col Alexander: Israel!
Gen. Woodrige: Israel is America's best friend in the Middle east and its 25 minutes from Beirut. You'll get everything and anything you need to get the job right.

**Excerpt 34. MIX TO. INT. Passenger Plane**
**The Delta Force (1986) Golan-Globus Films**
Starring: Lee Marvin, Chuck Norris
*((In the scene selected the air hostess from the hijacked airliner addresses on of the terrorists))*

Hostess: You claim you belong to a revolutionary organisation
Terrorist 1: That is correct (.) we are freedom fighters (.) we are fighting for our brothers
Hostess: The you don't want to be associated with Nazis who killed six million Jews
Terrorist 2: *((Grabs hostess by her shirt and points automatic weapon at her face))* Not enough lady (.) not enough (.) the Jews stole Palesteen (sic)
Hostage: Leave her alone (.) without that gun you wouldn't be shit.
Terrorist 2: Shut up you American Imperialist Pig (kicks him)

**Excerpt 35. MIX TO. INT. Dining room**
*((British colonial official sits at a set dining table and addresses someone out*

*of the camera's view.))*

Colonial Official: The Arabs are fanatically about the issue of Jewish immigration

**Excerpt 36. MIX TO. INT. Courtroom**
**Law and Order Epiosde Season 13 Episode E3304 "American Jihad 10/10/02 NBC**
*((Greg Landen aka Mousah Salim (played by guest star Will Horneff) defendant in the dock wearing white Thawb and embroidered headdress, heavily bearded (presents as a Muslim covert), addresses an officer sitting in the court.))*

Defendant: Are you Jewish?
OOV Prosecutor: Objection your honour
Defendant: As a Jew isn't it your mission in life to destroy the lives of Muslims
OOV Prosecutor: Objection (Camera turns to show a bewildered officer)
Defendant: You hate Muslims don't you?
OOV Prosecutor: Side-bar your Honour

**Excerpt 37. MIX TO. INT. (Unknown Film)**
*((Little girl (white, brown hair blue/green eyes) lies across her mothers lap, she is appears without a top and her mother sits in a nightgown, suggesting that they have just been through an experience.))*

Girl: They don't like Jews do they mama?
Mother: No sweetie they don't like Jews.

**Excerpt 38. MIX TO. INT. CNN broadcast**
*((Larry King Live – Guests Ozzy and Sharon Osbourne*
*Sharon responds to a caller from Ashdod, Israel. Her reply suggests that the caller had asked them to come to Israel.))*

Sharon Osbourne: Oh I would love to come to Israel but I'm just so scared
Larry King: You could bring world peace Ozzy (.) y'could just walk down the street (.) nobody'l bother you
Sharon Osbourne: Oh no (.) they'd blow us up

**Excerpt 39. MIX TO.** *((Collage of short 2-3 seconds shots Excerpts 39-45))*
*((Two men can be seen wearing Black and White and Red and White Keffiya's firing shoulder launch RPG))*

**Excerpt 40 MIX TO.**
*((Woman moving towards camera arms stretched at shoulder height she screams " no don't do it" a man becomes visible over her shoulder, he is using her body as a shield to protect himself and points a gun over her shoulder.))*

**Excerpt 41. MIX TO. Shot 3.**
*((Gun battle with men in Arab clothing, shots flash around the screen))*

**Excerpt 42. MIX TO. Shot 4.**
*((Overweight man, dark skin, wearing Haata and E'gal standing behind a mounted automatic weapon, begins firing towards camera*

**Excerpt 43. MIX TO. Shot 5.**
*((Dark skinned man long hair and beard cover most of his face, screams and start firing a gun.))*

**Excerpt 44 MIX TO. Shot 6.**
*((Woman moving towards camera arms stretched at shoulder height she screams " no don't do it" a man becomes visible over her shoulder, he is using her body as a shield to protect himself and points a gun over her shoulder.))*

**Excerpt 45. MIX TO. Shot 7.**
*((Dark skinned man long hair and beard cover most of his face, screams and start firing a automatic weapon, he is standing at the door of a stationary passenger plane on a runway.))*

**Excerpt 46. MIX TO. Shot 8.**
*((African-American soldier wearing uniform is shown turning himself from waist upwards as a gun is fired at someone's head and pieces of brain and flesh fly in his direction from the shot fired.))*

**Excerpt 47. MIX TO. EXT. Desert. POV (Unknown film)**
*((Man dressed as if to represent an "Arabian Nobleman" elaborate headdress and turban and fine cloth speaks.))*

Arabian Nobleman: A bullet in the desert is not unnatural, especially when there are so many gun runners and mercenaries about

**Excerpt 48. MIX TO.**
*((Another collage of shots from a number of movies, scenes chosen contain lots of Arab looking' bad guys' shooting guns or being killed this lasts for about 18-20 seconds))*

**Excerpt 49. MIX TO. EXT. Gun battle. Desert. (unknown film)**
*((Armed man (presumably American serviceman) with black military fatigues fires his machine gun into the foreground and shouts.))*

American Serviceman: I'm nat goin' home in a bax

**Excerpt 50. MIX TO. EXT. Night – pitch black. (unknown movie)**
*((Man and a woman crouch in the shadows, he pulls the woman downwards by the arm and addresses her.*))

Man (SOTTO): Get down (.) there are Arabs out there.

**Excerpt 51. MIX TO. INT. Mosques. VO. *Athan* (call to prayer) (Unknown film)**

*((Muslim men are shown praying in a mosque (bowing) shot then shows prayer area from elevated position.))*

**Excerpt 52. MIX TO. INT. Police station**
**The Seige (1998) TCF films**
Starring: Denzel Washington, Bruce Willis, Annette Bennings, Tony Shaloub and Sami Bouajila.
*((A male and female police officer/ detective/ federal agents talk to a man through the bars of a detention cell. The man in the cell is Samir Nazhde played by Sami Bouajila, he wears an orange Jump suit (ala Guantanamo bay) is dark skinned and fully bearded.))*

Male officer (OOV): You were educated in the US (.) What happened to you?
Samir Nazhde: I learned to Love Allah.

**Excerpt 53. MIX TO. EXT. Night**
**True Lies (1998) TCF**
Starring: Arnold Schwarzenegger and Jamie Lee Curtis and Art Malik
*((Unknown terrorist character in the film, full beard, ammunition wrapped around his body, carrying an automatic weapon. looks into the foreground.))*

Terrorist: Allahu Akbar

*((Screen subtitled "God is great" as he says this a missile of some kind hurtles towards him and explodes.))*

**Excerpt 54. MIX TO. INT. Courtroom**
**Law and Order Epiosde Season 13 Episode E3304 "American Jihad" 10/10/02 NBC**
*((Greg Landen aka Mousah Salim (played by guest star Will Horneff) defendant in the dock wearing white Thawb and embroidered headdress, heavily bearded (presents as a Muslim covert), addresses an officer sitting in the court. A female lawyer cross examines Mousah))*

Lawyer: And whats that word Shua' ?
Mousah:Shuhada' *(incorrect word)*
Lawyer: Right, that's it (.) the word you say before you give your life for Allah.
Mousah: It's an honour to die for God

**Excerpt 55. MIX TO. INT. Cockpit of jet fighter**
Hotshots (1991)
Starring: Charie Sheen, Valeria Golino, Cary Elwes
*((Parody of "Top Gun", in the scene selected Lt. Topper Harley(Charlie Sheen) dogfights with Iraqi pilots named after Middle Eastern Mezze's))*

*Lt. Topper Harley:* Face Mecca pilgrim *(Fires missile)*

**Excerpt 56. MIX TO. INT.**
**Bulletproof (1988) Cinetel**
Starring: Darlanne Fluegel, Henry Silva, Gary Busey .

*((Captain Devon Shepard (Darlanne Fluegel) confronts Colonel Adar Kartiff (Henry Silva)))*

Kartif: In my country Women….
Captain Shepard: In your country you treat women like Camels and send young boys to their death in the name of your excuse for a God.

**Excerpt 57. MIX TO. INT. Workstation / communications desk (Unknown film)**
*((Two Characters sit in front of computer equipment; conversation is that between an agent and his/her controller. CBS logo in bottom right hand corner))*

Controller: Ten years is a long time Ali (.) It is a long time to resist the temptations of American Society .
Ali: I knew that I would be called upon one day to serve a greater good, to serve Allah

**Excerpt 58 MIX TO. INT. Dungeon**
**Bulletproof (1988) Cinetel**
Starring: Darlanne Fluegel, Henry Silva, Gary Busey .
*((Priest confronts Colonel Kartiff on behalf of hostages))*

Priest: Please colonel these people are sick and hungry, in the name of God have mercy.
Kartif: Your God not mine. (*Strikes priest)*

**Excerpt 59. MIX TO. INT. POV. TV set**
(Unknown film)
*((Scene shows captive Serviceman reading message to a camera, shot changes to show a man dressed like Yasser Arafat smiling as he watches the broadcast.))*

Serviceman: This is a message for the President of the United States of America and the Leaders of the free world (.) You guys aught to fuckin' nuke this place off the map!

**Excerpt 60. MIX TO. Animation**
*Scene selected shows Nuclear bomb falling*

**Excerpt 61. MIX TO. SFX. Courtroom scene.**
**Rules of Engagement (2000) PAR films.**
Starring: Tommy Lee Jones (TLJ), Samuel L Jackson (SLJ).
*((Scene shows Sergeant Childers (Samuel L Jackson).speaking into a Military communications radio while under attack, gunfire audible in background.))*

Sergeant Childers: Yes Gad' dam'it (.) Waste the mutherfuckers.
OOV: Open Fire!

*Scene then shows crowd of unarmed Arabs including children being mowed down by Marines firing indiscrinately from the roof of the embassy.*

**Excerpt 62. MIX TO. INT. Military tribunal**
**Rules of Engagement (2000) PAR films.**
*((Highly decorated General addresses the court))*

General: Well my gut feeling would be fly in and fry the hell outta them Sir

**Excerpt 63. MIX TO . INT. Diner**
**Deterrence (1999)**
*((After the death of the President, his successor (Kevin Polack) is on the campaign trail. On a stop in Colorado, he is suddenly snowed in and he and his entourage are forced to take shelter in a small diner. Also in the diner is a local (Sean Astin) and a married couple. Suddenly, the movie moves into a suspense film as the President learns that Iraq has invaded Kuwait and slaughtered hundreds of American soldiers. Setting up temporary communications, the President announces that he will launch a nuclear attack on Iraq immediately if the country does not withdraw. Iraq reacts that they have 23 nuclear missiles trained on the US that they are ready to launch. Tensions mount with the involved civilians offering a different viewpoint to the President from the normal opinions of his advisors.[4]))*

Foster: Mr President if you drop that bomb you'll have my support and the support of every American (.) Hey sir the other day me and my buddy Ace were … and he got all otta shape cos I said fags so he taught me whenever I see a fag to he tells me the next time you see a Homosexual you call thim a 'Watermelon' (.) I said gees ace that ingenious so I says to him what do you call Blacks (.) he says Texans, How about Spiks or Mexicans, Spanish folk (.) he says 'Truckers' (.) So finally I ask then I asks him what do you callone of them Ay' raabs well he looked and me and says "Hell Ralph you just call them 'Sand Niggers'" (.) cos nobody give a shit about no dirty ass 'Sand Nigger' (..) and as for their nukes well they're so backward they've probably never seen a button let alone know how to push one.

**Excerpt 64. MIX TO. INT. TV studio set up for Christian program**
**(Unknown film)**
*((Scene seems to be from some kind of evangelical channel/ TV show, stained glass window in the background with cross motif. Preacher is shown walking towards the stained glass window with the cross as he addresses the crowd in a forceful load voice.))*

Preacher: Turn off your televisions sets (.) turn them off (.) turn them off right now and leave them off (.) turn them off right in the middle of me speaking to you (.) TURN THEM OFF

**Excerpt 65. MIX TO. CREDITS**

4 film description accessed at http://www.imdb.com/title/tt0158583/plotsummary 10/06/05

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